

# ARCHITECTURAL AND PICTURESQUE PHOTOGRAPHS.

BY MR. FRANCIS BEDFORD.

*Extract from the "TIMES" Notice of the  
Photographic Exhibition.*

"In all this Exhibition, there is no man's work, take it all in all, comparable, in our opinion, to Mr. Bedford's, whether it be of subjects architectural—as his interior views of Wells Cathedral and his exterior subjects from Exeter Cathedral—or natural, as the rocks we have referred to" ("At Ilfracombe," No. 31), "and other Devonshire scenes.

"Besides other merits, Mr. Bedford seems to us to have carried the perfect rendering of reflected lights and half-tones further than any of our photographers. This is the *crux* of photographic art. Nothing can be conceived more delicate than the gradations from highest light to deepest shadow in the Ilfracombe subject; nothing fuller of aerial effect than the bit of the Chapter-house, Bristol.

"Mr. Bedford appears to us to show peculiarly sound judgment in his selection of subjects."

## *First Series of Twenty-five Photographs.*

- |                                                                |                                                              |
|----------------------------------------------------------------|--------------------------------------------------------------|
| 1 Lichfield Cathedral, West Front                              | 14 Glastonbury Abbey, North Door                             |
| 2 Raglan Castle, Principal Entrance                            | 15 Exeter Cathedral, the Western                             |
| 3 St. Giles's Church, Wrexham;<br>North Side of Tower.         | Screen, from the North-West                                  |
| 4 Monument to the late Venerable<br>Archdeacon Raikes, Chester | 16 Wells Cathedral, Sculpture on the<br>North-West Angle     |
| 5 Wells Cathedral, West Front                                  | 17 Ely Cathedral, General View, from<br>the West             |
| 6 Tintern Abbey, the Choir                                     | 18 West Porch of Higham Ferrers'<br>Church, Northamptonshire |
| 7 Salisbury Cathedral, from the<br>North-East                  | 19 Peterborough Cathedral, the West<br>Front                 |
| 8 Bp. Stafford's Tomb, Exeter Ca-<br>thedral                   | 20 Lincoln Cathedral, Central Portion<br>of West Front       |
| 9 St. Mary Redcliffe Church, Bristol,<br>from the South-West   | 21 Tomb of Bishop Redmayne, Ely<br>Cathedral                 |
| 10 Wells Cathedral, Interior of Nave                           | 22 Lincoln Cathedral, the West Door-<br>way                  |
| 11 Exeter Cathedral, the North-West<br>Tower                   | 23 Ely Cathedral, the Galilee and<br>Portion of West Front   |
| 12 Monument to Mrs. Myddleton, by<br>Roubiliac, Wrexham        | 24 Lincoln Cathedral, General View,<br>from the South-East   |
| 12A (Free) St. Mary Redcliffe Church,<br>Bristol, South Porch  |                                                              |
| 13 Wells Cathedral, from the South-<br>East                    |                                                              |

# Publications of Day and Son.

## Second Series of Twenty-five Photographs.

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|--------------------------------------------------|--------------------------------------------------------------------------------|
| 101 The Altar and Reredos, Ely Cathedral         | 113 Ely Cathedral, the Prior's Door                                            |
| 102 The Gate-house, Stokesay Castle              | 114 Lincoln Cathedral, the South Porch                                         |
| 103 Peterborough Cathedral, the Western Porch    | 115 Croyland Abbey, the West Front                                             |
| 104 Hereford Cathedral, from the North-East      | 116 Lincoln Cathedral, the West Front and Exchequer Gate                       |
| 105 Ely Cathedral, Chapel at East End            | 117 Lincoln Cathedral, Lower Portion of West Front                             |
| 106 Ludlow Castle, the Principal Front           | 118 Hereford Cathedral, Bishop Audley's Chapel                                 |
| 107 Ely Cathedral, the Western Entrance          | 119 (Free) Gloucester Cathedral, General View, from the South-East             |
| 108 Peterborough Cathedral, the Apse (East End)  | 120 Gloucester Cathedral, South Porch and Side of Nave                         |
| 109 "The Feathers" Inn, Ludlow                   | 121 St. David's Cathedral, from the North-East                                 |
| 110 Ely Cathedral, General View from the East    | 122 St. David's Cathedral, from the West                                       |
| 110A (Free) Llanthony Abbey, from the North-East | 123 St. David's Cathedral, South End of Rood Screen, with Tomb of Bishop Gower |
| 111 Lincoln Cathedral, South Door, &c.           | 124 St. David's, Bishop's Palace, Entrance to the Great Hall.                  |
| 112 Tintern Abbey, the West End                  |                                                                                |

## Additional Photographs by Mr. Bedford.

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|-----------------------------------------------------------|--------------------------------------------------------|
| 25. At Lynmouth, North Devon                              | 41. Wells Cathedral, Chantry in Nave                   |
| 26. The Minstrel's Gallery, Exeter Cathedral              | 42. Wells Cathedral, West Front                        |
| 27. Cheddar Cliffs, Somerset ( <i>with 2 Figures</i> )    | 43. A Study from Nature                                |
| 28. Exeter Cathedral, from the South-East                 | 44. On the West Lynn, Lynmouth                         |
| 29. Bristol Cathedral, Vestibule to Chapter House         | 45. Rocks on the Beach at Lynmouth                     |
| 30. Centre Portion of Western Screen, Exeter Cathedral    | 46. Wells Cathedral, Sculpture on North-West Angle     |
| 31. At Ilfracombe (Rocks)                                 | 47. Norman Gateway, Bristol                            |
| 32. Western Screen, Exeter Cathedral, from the North-West | 48. Portion of Screen, Exeter Cathedral                |
| 33. In the Valley of the West Lynn, Lynton                | 49. On the Beach at Lynmouth                           |
| 34. Bristol Cathedral, the North Aisle                    | 50. Cheddar Cliffs, Somerset ( <i>with 3 Figures</i> ) |
| 35. St. Mary Redcliffe Church, Bristol, the North Porch   | 51. Excavations at Uriconium                           |
| 36. Wells Cathedral, South Aisle of Nave                  | 52. Wells Cathedral, North Side and Central Tower      |
| 37. Wells Cathedral, North Porch                          | 53. Wells Cathedral, Reverse of North-West Angle       |
| 38. In the Bishop's Garden, Exeter                        | 54. Beckington's Chantry, Wells Cathedral              |
| 39. Exeter Cathedral, South-West Doorway                  | 55. North Porch, Wells Cathedral                       |
| 40. St. Mary Redcliffe Church, Bristol, West Front        | 56. St. Mary Redcliffe Church, Bristol, South Transept |
|                                                           | 57. Bristol Cathedral, from the South-East             |
|                                                           | 58. In the Ladye Chapel, Wells Cathedral.              |

*Size, about 12 by 9 inches; mounted on white board, 18 by 14 inches.*

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*New Work by Mr. W. H. RUSSELL, LL.D.*  
(Late Special Correspondent to the *Times*.)

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A HISTORY of the WEDDING at WINDSOR, By W. H. RUSSELL, Esq., LL.D. (late Special Correspondent of the *Times*). The account of this most interesting national event, which Mr. Russell has undertaken to write, will be illustrated by the pencils of accomplished artists, and will be preceded by a brief description of the Progress of the future Princess of Wales, and of the chief incidents connected with her journey, and such information in relation to the subject-matter as may justify the publishers in calling it the History of the Marriage. The text thus illustrated will describe the principal scenes antecedent to the Nuptials, from the departure of H.R.H. from Denmark to her reception by the British fleet off the Nore; her passage through London and her welcome by the people, her arrival at the Castle, and the arrangements and details of the Marriage Ceremony. In addition, it is proposed to depict the costumes of the leading persons at the wedding, and to represent in their true colours the magnificent bridal presents, chromo-lithography affording a certain method of realizing to perfection refined and characteristic likenesses, as well as the utmost splendour of dress, or jewellery, or other object of artistic embellishment or decoration. The plates will be in full colours and gold, in double-tinted lithography, and in wood engraving.

The Illustrations generally will be made by or under the direction of ROBERT DUDLEY, Esq.; the Incidents of the Reception on the Thames, and the Arrival at Gravesend, will be by O. W. BRIERLY, Esq. As a work of the greatest national interest, as one possessing every element of elegance and refinement, it is expected that it must meet with a very large demand, whilst for a long time to come it is felt that it must be, beyond every other, the most coveted gift-book.

Owing to the extent and expensive nature of the Illustrations, the Publishers think it probable that it may be necessary, as the work progresses, to increase the price to Non-subscribers to Five Guineas: they guarantee, however, to deliver the work to all Subscribers of Three Guineas, whose names may be received prior to the announcement of the increase of price.

Mr. GEORGE THOMAS'S *Picture of*

## The Marriage of H.R.H. the Prince of Wales.

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MESSRS. DAY AND SON have the honour to announce that they have received the gracious permission of Her Majesty to produce and issue a Picture in Chromo-Lithography of the Marriage of His Royal Highness the Prince of Wales and Her Royal Highness the Princess Alexandra of Denmark in the Chapel of St. George, Windsor; to be painted by Mr. G. H. THOMAS, who has been honoured on many occasions with the Queen's commands for works of a similar order.

The Queen has commanded that all facilities be afforded Mr. Thomas in reference to this Picture, which will describe the most touching and interesting part of the happy scene, when, by Divine Blessing, the two being made "one," the Prince leads his WIFE from the Altar.

Messrs. Day and Son, therefore, have the privilege to state that, as soon as possible they will publish a *fac-simile* copy of the Picture by Mr. G. H. Thomas—of important size—exerting to the utmost all the appliances of their art to render justice to a subject so deeply interesting to the British people.

Messrs. Day and Son hope they may be permitted to enlarge somewhat on this theme, with a view to show how many and great are the advantages it supplies to the Artist, more especially with reference to the Art of which they are Professors.

The venerable Chapel, consecrated by time and associated with memories of so many British worthies, will form a grand and impressive background to the Picture, with its elaborate carvings and numerous banners of Garter Knights. The guests at the ceremony will not only consist of the whole of the Royal Family of England and the Majesty of Denmark; it will include the Peers, the principal Commoners, and the leading men of these kingdoms,—the men who give dignity to the Senate, the Church, and the Bar; the chief officers of the Army and Navy, and the several members of the Royal Households. The Ambassadors of all nations will be there, dressed in their state robes, assisting largely the brilliancy of the display, where COLOUR must be a principal auxiliary to the pictured scene, so as rightly to describe and comprehend it.

Especially will the Ladies of the several Courts of Europe contri-

## *Publications of Day and Son.*

bute to the grace and glory of the occasion ; and the Artist will have one of the most delightful tasks within the range of Art—to picture the beauty of the English Aristocracy and that of so many other countries of the world.

Above all, the prominent part of such a Picture will be the Prince and Princess—both in early youth, both with rare personal advantages, both such subjects as the artist would desire to paint, if found in any class of life.

It is seldom that a subject so admirably calculated for pictorial representation—considered in reference to its several accessories—can be supplied to the artist, or one that so imperatively demands an adequate commemoration by Art.

It is much that the universal accord of a whole people goes with this auspicious event ; that the choice of the Prince and of the Royal Families of England and Denmark gives its proportionate degree of happiness to the whole realm : promising another bond of loving union between the Crown and the People—another link in the chain that binds the millions of her subjects to the Queen ; consecrating anew the memory of “ the Good Prince,” whose far-seeing intelligence sanctioned the young affection of the Heir of England, as fruitful of good to present and future generations.

Messrs. Day and Son are justified in believing that this deeply interesting and singularly “ picturesque ” Ceremony—with reference to the impressive character of the place (St. George’s Hall), the variety of state dresses, robes, and “ orders ” that will be there abundant, receiving immense value from the varied display of *colours*—is peculiarly calculated for display by the art of Chromo-Lithography, which, far better than any other class of art, can fully, accurately, and worthily represent it.

They, therefore, pledge themselves that an event so auspicious, so suggestive of happiness in the present, and of hope in the future, and so full of subject for commemoration by Art, shall supply materials for the greatest and best Work in Chromo-Lithography that has yet been produced in England or in any country.

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